

box score

box score

	As of 10/11/57				Acceptances	Total Honor Points	Total Slides Entered	Slides NOT Entered	Total Possible Points	Total Earned Points	Percent of Scored of Possible	
	First Awards	Second Awards	Third Awards	Honorable Mentions								
Honor Points	5	4	3	2								1
"A" Group												
Jenkins, R.	3	3	1	4	5	43	34		1503	988	65.7	
Porter, F.	3	3	4	2	3	46	27		1215	771	63.5	
Darnell, P.	1	1	1	2	2	18	31		1395	853	61.1	
Jenkins, S.	1		1	1	4	14	27		1215	740	60.9	
Hon, L.		1		1	5	11	31		1395	843	60.4	
Lowy, R.		1		2	8	16	35		1539	922	59.9	
Ferrer, D.		1	2	1	2	14	20		900	533	59.2	
Wissler, A.	1				5	22	1		1035	542	52.4	
Clausen, G.				1	6	8	32	3	1539	790	51.4	
Lambert, T.		1			6	10	22	9	1395	630	45.2	
Thrush, G.	1				2	7	8	3	495	210	42.4	
Weill, M.		1			2	6	14	6	900	347	38.6	
Obert, L.	1		1	4	2	18	22	13	1539	589	38.4	
Fain, S.	1				3	8	19	15	1503	482	32.1	
Holly, E.	1			1	4	11	14	17	1395	406	29.1	
Brooks, B.	1		2		3	14	14	20	1503	415	27.6	
Lewis, P.		1			1	5	15	16	1395	380	27.3	
Lukins, J.				2	1	5	11	20	1395	316	22.5	

"B" Group												
Daniels, R.	1		2	2	3	18	17			765	450	58.8
Ross, G.		2			2	10	9			405	234	57.8
Mendel, M.			1			3	3			135	78	57.8
Jefferson, R.	1	1		2	4	17	31			1395	801	57.4
Silberstein, B.	1	2	1	1	3	21	35			1539	884	57.4
Jacobson, L.				1	2	4	17			765	425	55.6
Galician, P.				1	4	6	20			900	499	55.4
Smith, E.				1	1	1	3			135	72	53.4
Galician, A.				1	3	5	20			900	478	53.1
Aarons, Z.							3			135	71	52.6
Lowin, Z.					1	1	14			630	316	50.2
Hartman, H.	1					5	14			630	313	49.7
Conway, W.							3			135	66	48.9
Price, M.							14			630	302	47.9
Price, J.			1		3	6	20	3		1035	474	45.8
Littauer, S.		1			1	5	17	3		900	408	45.3
Cheatham, B.							8	1		405	181	44.7
Wolfe, I.							12	2		630	269	42.7
Cabot, H.					1	1	12	2		630	266	42.2
Weiss, R.					3	3	28	3		1539	648	42.1
Kehrer, A.	1				1	6	15	12		1215	364	30.0
Ankerson, L.		1			4	8	16	15		1395	394	28.2
Brooks, J.		1			4	8	15	20		1539	373	24.3
Stauer, E.					1	1	13	18		1395	337	24.2
Nesbitt, G.							11	12		1035	247	23.9

Entrants with "percent possible" score less than 20% not listed.

METROPOLITAN STEREO CLUB NEWS

VOL II

NOVEMBER, 1957

NO 10

Where We Were In October

By LOUISE JACOBSON

Why is it important to mention where your Editor, your President, and his wife were the first week of October? It is important because we went to the Photographic Society of America's (PSA) Annual Convention, held this year in St. Louis.

I have attended many conventions due to business and some for fun, too, but I have never attended a convention like this! I think it is worthwhile - no, necessary, for you to know about this gathering of photographers.

As you all know, photographers are a "different" breed of people. The only way I can explain this affair is by relating my personal experiences and I hope you'll bear with me.

Lee Hon, when he heard that my vacation would fall the first two weeks of October, asked me if I had thought about attending the PSA Convention. I told him I hadn't and in as short a time as drawing a single long breath he convinced me that St. Louis' PSA Convention was the place for me to go.

I had my misgivings about going... I would be a perfect stranger, knowing no one but Lee and Marjorie Hon... I had only joined PSA in July, consequently I didn't know too much about its activities... conventions as a rule were dull and I was going on vacation... and the lectures would probably be 'way above my head; I've taken stereo slides for years but as for techniques and technical information I knew very little. You might say, I went in spite of myself.

We arrived in St. Louis on the Monday before the convention started and went up to the registration desk to pick up our badges and tickets for various events which were ordered from New York prior to the convention.

Immediately I was able to perceive some of the consideration PSAers extend to new conventioners. On the application blank for registration in very fine print, is a

question: "Is this your first convention... answer yes or no." I thought little about it. However, when I picked up my identification badge, under my name was a bright, broad red line. "Why the red line," I inquired. "To let everyone know that this is your first convention and the red line serves as an invitation for folks to come and say hello."

Believe me, it served its purpose well! As I said before, photographers are a different breed of people. They are friendly, warm, sincere, interested and concerned about you as an individual. I can honestly say that I was approached by many, many people who just wanted to say "hello" and to welcome me to St. Louis.

Each division in PSA has a den room... the Stereo Den was where I headed... the people there made me "a member of the clan" as soon as I entered. The mere fact that I was a stereo enthusiast was enough. I might add, with a certain amount of justifiable pride, that to some my name sounded familiar. Always plugging for MSC, I mentioned being editor of the MSC News. Some of these folks are Associate Members, some are not, but most of them have seen our paper. It's nice to hear flattering words about your pet project.

(By the way, we "scooped" the entire division by showing the October issue of the MSC News, Saturday after the formal presentation of the Emde Award Winners. Thanks to Sunny Jenkins who air mailed me some copies.)

The MSC News is not just a club newspaper ready by the membership alone but reaches across this vast nation to folks in small cities and large. (Editorial note which I can't resist: I hope we can keep it that way and of course, it's up to YOU with your questions, comments and criticisms to keep it that way.)

I met many of the people whose slides were familiar to me but whose names were only names. You've seen slides by Helen and Henry Erskin, Conrad Hodnik, John Paul Jensen, Pearl and Harold Johnson, Earl Krause,

(continued on page 2)

DID YOU KNOW THAT--

During the Civil War, photographers used the three dimensional method almost exclusively, and a commercial photographer of the time was assumed, as a matter of course, to be a stereographer?

DID YOU KNOW THAT--

Oliver Wendell Holmes invented the hand stereoscope in the 1860's? The stereopticon, comparatively easy to use, and low enough in price, made looking at stereographs even more popular in this country.

PSA Conv. (con't. from page 1)

Ted Laatch, Lewis Miller, Georgia Rawson (Editor of Chicago's Stereo Flash), Jack Stolp, Glen Thrush, Dorothea Van Westrienen (first prize EMDE Award winner), Fred Wiggins and many others just too numerous to name. These people I count as friends now, not just names. The PSA Convention serves many purposes but most of all I think this personal gathering of the clan is one of the most important and valuable. For people talk and if you listen, much can be learned.

The program for the Stereo Division included the following: "Interest and Value of Storytelling Sequence Slides in Stereo" by Lee N. Hon (which we shall reproduce in the MSC News in a future issue); "Portraiture in Stereo" by Anthony Bruculere (Tony is Editor of the PSA Stereo-Gram and the paper alone is a reason for joining PSA); "Cropping and Mounting Stereo Slides for Projection" by Edgar A. Hahn; a Stereo Clinic with questions answered by Mattie C. Stanford, APSA; Kim Clark; Samuel DeNirgilio; Frank E. Rice, FPSA; Stan J. Nowak; Pearl S. Rice, FPSA and Paul Jensen; "Single Exposure Stereo with One or Two-Eyed Camera" by B. C. Sherwood (this was one of the most interesting and educational talks for me personally...all about the Slide Bar Close-up Technique and I shall try to get Mr. Sherwood who is President of the Chicago Stereo Club to write an article for us on this subject.)

I took volumes of notes at the convention and sooner or later shall report on what happened in October at St. Louis. These events coupled with the stereo chatter during breakfast, lunch and dinner; the field trip where I closely watched these prize-winning exhibitors at work; the formal sessions; the EMDE Award slides; and the PSA Stereo Slide Exhibition; the Stereo Division Banquet and the PSA Honors Banquet; the meeting of minds and names and people convinced me of the wonderful vacation I had at the PSA Convention.

If this has sounded like a sales talk to you...it was meant to be. You see, I've decided to enlist as many MSC members in PSA so that they, too can join me in attending the 1958 convention. No excuses please, the convention will be held in Philadelphia, Pa. So join PSA and plan your vacation for the first week in October so that you can join us in Philadelphia.

Reminder-Dues are Due...

Therefore, effective November, 1957, the annual dues for regular members will be: \$12. for a single membership; \$18. for joint (husband and wife) membership.

OCTOBER MEETING

By ADELAIDE GALICIAN

Due to the absence of Lee Hon, who was attending the PSA convention in St. Louis, Ronnie Jenkins ably presided at the October 11 meeting.

Ronnie announced that Lee Hon had been highly honored by the PSA. He was made Chairman of the Emde Award Competition. We are all proud of our hard-working and able President. Louise Jacobson was appointed Publicity Chairman of the Stereo Division of PSA. With these new additions, MSC is well represented on the staff of the Stereo Division of PSA.

During the first half of the program, Mr. John A. Savastinuk, representative of the Heiland Company, gave a most illuminating lecture demonstration on the proper use of flash. He explained how to improve our slides by proper placement of flash. He demonstrated various types of flash equipment ranging from the simplest units to professional types. He explained the various benefits of electronic flash units and also demonstrated the regular flash units. He presented a series of interesting slides which demonstrated the proper placement of the flash equipment to achieve the desired lighting effects. Thanks to Mr. Savastinuk's enlightening talk if anyone should ask what's watt, we will now be able to tell them.

The slide competition occupied the second half of the program. The details can be found elsewhere in the News. It looks as though most of the membership had very interesting vacations this year judging from the large number of far-away places we saw on the screen Friday night.

MSC PUBLICITY CHAIRMAN

When you see the name of the Metropolitan Stereo Club appearing in all the local photography columns from now on, you may be sure that our new Publicity Chairman, Rosamund Daniels, is on the job.

Rosamund was appointed at the September meeting and has already done such a good selling job for the club that she enrolled two new members. We all wish Rosamund the best of luck in her new duties and we are sure the good name of MSC will now be known far and wide.

By the way, you can help Rosamund check on how well her efforts are succeeding by sending her any clipping you may see which mentions the Club. Please note the name of the publication and the date. Her address is 1710 Avenue K, Brooklyn 30, New York.

October HONORS

Group A consisted of 32 slides. The awards were as follows: First Award to Frank Porter for his slide entitled "The Lens Hog"; Second Award to Frank Porter for his slide entitled "Self Critic"; and Third Award to Paul Darnell for his slide entitled "Weather Beaten." An HM went to Sunny Jenkins for her slide entitled "Summer Thrills" and one acceptance was given to Pete Lewis for his slide entitled "Summer Day."

Group B consisted of 73 slides. The following awards were made: First Award to Agnes Kehrner for her slide entitled "Pensive"; Second Award to George Ross for his slide entitled "Double Rainbow"; Third Award to Marion Mendel for her slide entitled "Hands of Grace." An HM went to Ben Silberstein for his slide entitled "Water Lily."

Eleven acceptances were made in Group B: One each to: George Ross for "Fishtraps and Washing"; R. Weiss for "My Girl Friend"; S. E. Littauer for "Colosseum Cat"; Phyllis Galician for "Dam Site"; Ed Steuer for "Floating Bridge Across Lake Washington"; Eric Smith for "Swimming"; and Joann Price for "Hungry."

Two acceptances were made to: Rosamund Daniels for "Shooting the Canyon" and "Glimpse of Grand Canyon"; and Richard Jefferson for "Roman Ruins" and "Cathedral of Assisi."

The competition was judged by Mr. John A. Savastinuk of the Heiland Company, guest speaker for the evening, Don Forrer, Fred Kroy, Charlie Maciejak and Frank Porter of MSC.

DINNER NOTICE

Sometimes we wonder if our members have forgotten how we got our meeting place and under what conditions. We do not pay Schrafft's for the wonderful space they give us...we only promised to bring our members there for dinner. It has sometimes been a disappointing supper "crowd." We are obligated to pay for a certain number of dinners...if you don't show up, the club must pay the balance out of its limited resources.

Dinner is \$3.50 including the tip but the meal alone is NOT the reason for you to attend. The companionship and discussions around the tables are more important than just the dinner. Why don't you join us at this Second Anniversary dinner.

2D slides is an easy matter. They are artificial; they are limited by acknowledged convention and tradition; there are rules by which they may be judged. All of these cease to exist when the work is in stereo.

I have seen dozens, yes hundreds of stereos which made me wonder why the maker wasted film upon such a subject - is it not obvious that to him the subject contained some emotional quality with which I am unfamiliar? Then too I have seen slides to which I reacted instantaneously and vigorously; yet my fellow judges did not hesitate to vote "no". Is it not equally obvious that I understood the motives of the slide maker while the other judges did not?

If you regard your stereo as simply three dimensional picture making, and especially if you follow the utterly absurd theory of applying 2D compositional rules to stereo (you might as well try to solve a problem in solid geometry by applying the rules of plane geometry!), you are missing the tremendous impact of the work...

The 2D is limited in that it is pictorial. It suffers the same limitations as do all pictures. However, I do not mean to belittle the place of pictures, nor their tremendous value in our life. Life without pictures would be dreary indeed. So, instead of asserting that stereo is infinitely better than pictorial I would rather say it is infinitely different. It embraces the whole scope of human emotion; and that of course means the total scope of human life, for our lives are simply our emotions, no more nor less! And until more of the potential is realized; and until all of us acknowledge the supreme individuality of stereo and stereo making, we shall not know more than a fraction of what stereo can mean to us.

We must relegate technique to its proper place; namely the skill which makes the use of the camera possible. Without that the rest would be pointless. Then we must realize that stereo is not a purely physical thing which stimulates our vision; but an abstract, emotional thing which goes directly to the realm of the subjective; which indeed has no existence elsewhere, and which is consequently far closer to our emotional selves than any external object, such as a picture, can ever be.

The very fact that the stereo image has no physical existence whatsoever, gives it a latitude of stimulation which is infinite; and as soon as we learn to think of it as something wholly apart from the 2D pictures which make up the external stimulus which later results in the creation of the stereo image, then we can begin to take advantage of this infinite potential.

McKAY (cont. from page 3)

it does to real life - a degree of color blindness perhaps to which the dyes of the slides do not appear as do similar colors in nature. Then we have a third individual who swears that the stereo doesn't look like the original at all. Of course there are more obscure characteristics than color blindness which can act this way.

The puzzle becomes even worse when you consider that in the case of B the trouble was probably congenital. Then B has been taught to apply certain words to describe forms which are not those of reality. B then is unaware that he sees differently than most people. If he sees a ball as egg shaped (and this defect does occur), he has always been taught that the egg shape is "round" so he describes it that way - and where is the key to his visual trouble?

These are gross examples taken from cases which actually have been examined. But in stereo we have instances where the troubles are far subtler and even more difficult to diagnose and describe. But we do have a key. Some people are enthusiastic about stereo; some are neutral and some actively dislike it! Why? We may know in time, but we do know one all important thing.

While it may be assumed that the 2D picture represents to practically everyone an artificial reproduction of greater or less similarity to the original, we also know that stereo affects people to a far deeper degree; and we know that different people see stereo in different ways. We know that, as A and B just described, some of differing visual interpretation patterns apply those patterns to stereo - and we know that there are people to whom for some reason an unnatural perception pattern enters and they see - who knows what? They cannot describe their dislike, but it is not the less great for all that.

So, by barely scratching the surface of that great subjective activity which is the very heart and soul of stereo we find that in stereo we are nearing a fundamental human approach; a far more personal approach than any other reproductive process has ever made. And we are slowly uncovering the fact that in the making of stereograms we can make a direct approach which is at least mental if not wholly emotional, to the mind of the spectator. We have not gone far enough to even try to formulate any rules, let alone laws - but we do know beyond possibility of denial that stereo is NOT simply a novel form of pictorialism. We no longer deal with pictures, which are but symbols; we are dealing with life!

A great deal of insight has been given us by the reactions of mental patients - where it has been learned that stereo has an intense emotional stimulating power when similar 2D pictures leave the subjects unmoved.

Any approach to solution must be experimental, and it is possible that we shall never be able to formulate it because it may remain too much a matter of individual reaction.

People do not react emotionally to the abstract, even though this is the basic premise upon which non-objective painting is based. There is no such thing as an exciting form or color except as associated with an object, human or otherwise. For example, outside my window is a beautiful golden salmon hibiscus, yet clothing of that color would be far from exciting. The texture of cloth simply does not complement the color as does the delicate texture of the petal which gives to the color an ever changing quality, depending upon the direction and intensity of light which falls upon it.

However the non-objective painters are fully justified in their revolt against the stereotyped emotional symbols so universally used in picture making; and here the stereo maker can achieve the goal. Here again it is important that he is not making a picture, but recreating reality, and with it all of the specific and individual emotional reaction experienced when the reality was seen.

This is the core of the matter. Excluding record stereo of course, the aim of the stereographer should not be to preserve the beauty of a scene (for that is pure record work); still more should he avoid any attempt to construct a 2D pictorial composition; for that is fundamentally an artificial thing whose artificiality is made up of devices intended to imitate reality more closely. He should, on the contrary, try to analyze the emotional impact of the original, and then do everything possible by rearrangement of the setting, control of lighting, the use of differential filters and by the use of any other devices, to intensify that emotional appeal so that it will be the most significant thing in the stereogram; and will strike the observer with significant impact - always provided the observer has an emotional makeup similar to that of the stereographer!

No stereo can ever be properly evaluated except by those whose emotional reactions resemble those of the maker; that is why the writer has always felt inadequate when judging stereo; although judging prints and

Next page please!

The Other Side of the Wall

By HERBERT C. McKAY, FPSA

An article entitled, The Other Side of the Wall, by "Mr. Stereo" originally appeared in the October 1956 issue of the PSA Journal. Because Herbert C. McKay clearly outlines the special role stereo plays in our lives, excerpts of his article are reprinted here for the information of our members.

Given a stereo camera, any experienced color photographer will produce technically good slides. There is nothing to be added because of the stereo element. For specialized stereo work, the problems can all be solved easily through the use of similar triangles, a procedure which school children learn before reaching high-school. Is this, then, all there is to stereo? Unfortunately, it seems to be the general opinion that this is indeed all there is to it.

This ignores the very heart of stereo; the fact that stereo is not a kind of pictorial reproduction; the added fact that stereo has only the most tenuous relation to any kind of pictorial reproduction known to man.

On the contrary, stereo comes very close to achieving the goal of the non-objective artists in that it is capable of producing emotions directly, often without necessary relationship to the objective images employed. This is because stereo itself is a state of mind, quite literally, and has no physical existence. All of the physical elements differ in no way from any conventional photograph - only in the mind of the viewer does the conversion of two-plane pictures into a single three dimensional one occur.

It seems an obvious conclusion therefore, that if there is to be any specifically stereo technique, it must be one based upon the real stereo - the subjective sensations produced by the stimulus of the ordinary 2D pictures. If this is true, then what is the nature of the subjective reaction chain? Unfortunately much of this is unknown, and much more of it cannot readily be understood unless one has acquired the basic knowledge and point of view of the professional psychologist.

If one eye is covered, the picture sensed in the brain has no stereo relief. If you cover one eye you will see that stereo relief disappears, and the scene becomes flat as in a 2D picture - although it must be admitted that many people lack the ability to carefully analyze sensations and do not actually see much difference. However, if you try to touch a marble suspended in space

by a thread, and keep one eye covered when doing so, you will usually fail to touch the marble at the first trial.

The two pictures are superimposed mentally, and if we actually saw what the eyes transmit we should see a melange exactly like that seen when a projected stereo slide is viewed without glasses.

However, the brain refuses to see either of the images transmitted by the eyes. Instead it analyses them and from the elements constructs a wholly new picture which has no existence other than in the mind. This synthetic picture, made up of elements of the two flat pictures is the familiar vision which we experience every waking moment of our lives.

It is obvious that when we shift vision from one object to another, the relative degree of misregister of all other images will be altered. Always, objects whose distance is near that of the main object have little misregister; those at a distance have a greater degree of displacement.

As vision shifts from one object to another, it will be seen that the overall pattern will shift continually, but it will always retain a definite pattern of relationship to the main image which is in register. It is the motion, the actual shifting and changing of the pattern which builds up the sensation of depth.

Stereo provides a means for duplicating the external stimuli which cause us to see objects and scenes. As a result we do not see some kind of illusion. Physiologically we actually see the original real thing! And right there is the trouble. Inherent distortions of vision will enter into stereo viewing just as in viewing the real thing. Suppose A has theoretically normal vision while B suffers from a visual disturbance. In viewing the stereogram both A and B will agree that the stereogram looks just like the original. Hence A and B jump to the unsupported conclusion that both the real object and the stereogram are seen by both of them in precisely the same way!

Then suppose C has some type of disturbance which does not react to the slide as

(Continued on page 6)

METROPOLITAN STEREO CLUB NEWS

The Metropolitan Stereo Club News is published monthly in the interests of Stereo Information and education, for the benefit of MSC members and their friends in stereo.

It is sent to all listed stereo clubs throughout the country. We hope these clubs will send us their publications, and will feel free to make use of any information contained in the MSC News that will be helpful to their members. We will, of course, appreciate credit to MSC News or recognition of any by-line on any article used. We believe this exchange of ideas, activities, technical data, etc., will aid program planners everywhere to increase the scope of their club activities.

Typed contributions should be addressed to Miss Louise Jacobson, Editor, Apt. D6, 3871 Sedgwick Avenue, Bronx 63, New York. Any copy accepted is subject to whatever adaptation and revision that may be necessary.

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Member



1957

Lee Hon at the NOV. Meeting

A true stereo story consists of many component parts and who is better able to discuss the subject than the two-time winner of the EMDE competition and now Chairman of this PSA function, Lee Hon. One may stop and wonder what Lee finds so fascinating about slide sequences. It seems that whenever you speak to him this subject crops up.

Since stereo is considered relatively "new" in our frame of reference, whatever is done in the field is exploratory and, in a sense, experimental. Lee has done a masterful job of directing the second EMDE competition and from his experience, which includes many hours of arduous research, experimentation on his own and a real interest in sequences as an entity, he will speak to us on November 8.

The full title of his illustrated (of course) lecture is, "Interest and Value of Story-telling Sequence Slides in Stereo." Those of us who saw the EMDE presentation know the kind of show Lee puts on...this talk will equal it not only for entertainment but for the knowledge which can and should be utilized by all of us. This same lecture was given at the recent PSA Convention and was heartily received and appreciated.

If you have never prepared a stereo sequence, you will find yourself resolving to do so as this exciting lecture unfolds. If you have made stereo sequences, you can not help but find nuggets of valuable information for improving your work.

Beginning with the definition of stereo sequences, Lee develops his lecture, which includes history of the sequence, its uses, its production (how to), sources and the EMDE competition until at the conclusion, you will want to rush right out and start on a sequence of your own. Interspersed throughout the lecture Lee will project various sequences to clarify his point of view.

This not only promises to be a highlight event of 1957 but has already proven itself to be a talk you cannot miss.

NEW MEMBER

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METROPOLITAN STEREO CLUB

SCHRAFFT'S 220 WEST 57th STREET, NY
 2nd FLOOR — MEN'S GRILL

MEETS SECOND FRIDAY OF EVERY MONTH—PUBLIC INVITED

—PROGRAM..... NOV. 8 TH—

6:00 - Dinner and "Get Together" SURPRISE!
 IT'S OUR SECOND ANNIVERSARY!!!!

7:30 - AUCTION! Auctioneer — JERRY LUKINS

8:30 - Story-Telling in Stereo By LEE HON

FOR FULL PROGRAM DETAILS SEE PAGES 4, 7 and BELOW



The membership is reminded of the auction which is to be a feature of the November meeting. Members are urged to clean out their closets, cellars and attics and to collect all that unused photography equipment gathering dust on the shelves. Don't feel that anything is too old or too useless to bring. In the words of a famous auctioneer, "What you will throw away, someone else will buy." Incidentally, in addition to providing an opportunity to rid yourself of outgrown or unwanted equipment the auction will also give you a chance to pick up some equipment that you may want.

Our auction is being held specifically for the purpose of building a fund to be used for the improvement of existing equipment at MSC and towards purchasing new and much needed additional equipment. Ten percent of the selling price will go to MSC for this fund.

It is not our intention to deprive any-

one of a fair price for his goods...therefore, with each article that you want to put up for auction, you can establish a minimum acceptable price. This price will not be announced at the meeting but if the item does not go for more than the acceptable price, the article will be removed from the auction and so stated.

Jerry Lukins, our famed auctioneer (who will prove the advantages of being a master magician), will be at Schrafft's at 5 P.M. on November 8. He requests that if you have equipment, please bring it in as EARLY as possible so that it can be properly tagged, recorded and set up for display.

If you have a photographic supply dealer who might want to put something up for auction, we will accept it. Be sure you have a minimum acceptable bid from him and that he understands that 10% of the selling price will go to MSC. This is your chance to help build up the fund for equipment for MSC! So see your dealer today. (If he has any questions, have him call Lee Hon at JU 6-6000, Ext. 525.)

So dust off that old exposure meter and bring out those photography books you already know backwards, and let's start the bidding.

MSC's 2nd ANNIVERSARY

NOVEMBER, 1955...Does the date ring a bell in your mind? It should, because with the November 8, 1957 meeting, the Metropolitan Stereo Club starts its third year of activities. This meeting, being our SECOND ANNIVERSARY, we promise all who attend our November 8th meeting that they will not soon forget it. Bring your friends and help us celebrate.